

THE TEN DIRECTIONS

Published by Zen Center of Los Angeles and The Kuroda Institute

Vol. X, No. 2, Fall/Winter 1989



*Where Buddhas and Patriarchs go,
water surely follows.*

From the Editor

Dear Readers:

This year *The Ten Directions* is ten years old. We are deeply grateful for your generous support during the past decade. We continue to distribute 10,000 copies of each issue at no charge. Your support and appreciation of zen practice has made this possible.

For some time we have considered a change in our format that would allow us to continue to provide you with a quality publication while taking advantage of desktop publishing programs, thereby eliminating typesetting costs. We have also been concerned about the ease of reading our paper. The following letter highlights the problem in an amusing way.

Dear Editor:

... The one comment I want to make [about your paper] is the difficulty in following an article thru the many segments and pages it takes to get to its end... as a reader it makes it very flappy (of pages back and forth), confusing, time-taking to wave the pages/fold them, find them, etc. and reduces the intensity of the information because of all this searching in-between (mind distractions)... The contents of your paper are superb and I read it thoroughly... Thank you for all your hard/diligent work.

In peace,
M. Joyouspirit

We hope our new format is more convenient and that the quality and scope of *The Ten Directions* will be enhanced as well.

We express our deepest appreciation for the dedicated efforts of Marcia Fumyo Seymour, our managing editor. Over the past four years, she has kept *The Ten Directions* going. By the time this edition is in your hands, she, husband Brian Tetsudo, and daughter Alicia will have welcomed a new addition to the family. We wish them much love, and anticipate consulting with Marcia in between diaper changes and feedings.

We extend our best wishes to you all as the new decade of the 1990s approaches. *The Ten Directions* acknowledges your continuing support as we travel the Buddha Way together. Your letters, whether pro or con, are a great encouragement to us. Let us hear more from you!

With gassho,
Wendy Egyoku Nakao



The Ten Directions is published by the Zen Center of Los Angeles, a non-profit religious corporation, and The Kuroda Institute, a non-profit educational corporation.

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The Ten Directions is published twice a year in May and November. Subscriptions are on a donation basis (\$8.00/year for foreign.) The circulation is 10,000 copies. For information on advertising or distribution, contact: Zen Center of Los Angeles, 923 South Normandie Avenue, Los Angeles, CA 90006.

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COVER

The cover photo of the Japanese garden in Los Angeles' Little Tokyo was taken by Fred G. Smith. Quotation is from Dogen Zenji, "Sansuikyo" in *Shobogenzo*.

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Vol. X, No. 2, Fall/Winter 1989

- 4 Think of Not-Thinking by Taizan Maezumi Roshi
Teisho on Dogen Zenji's "Zazenshin"
- 7 Everyday is The Three Treasures by Gerry Shishin Wick
A reflection on the Buddha, Dharma, and Sangha
- 12 California Zen! by Wendy Egyoku Nakao
Summer intensive practice at Zen Mountain Center

The Kuroda Institute

- 16 From the Director by Peter N. Gregory
New publications and seminars
- 17 Wonhyo's Arouse Your Mind to Practice!
Translated by Robert E. Buswell
A stirring work on the urgency of practice from the Korean Buddhist tradition
- 20 Buddhist Traditions in East Asia
Spring 1990 seminar series
- 21 Zen, Language and the Other: the Philosophy of Ueda Shizuteru by John C. Maraldo
An interpretation of the role of language in the Zen experience

Book Review

- 27 *Passionate Journey: the Autobiography of Satomi Myodo* by Sallie B. King. Reviewed by Lynne Mui Farr.
- 28 Reflections on the Life of Satomi-san by Sallie B. King
Memories of Satomi

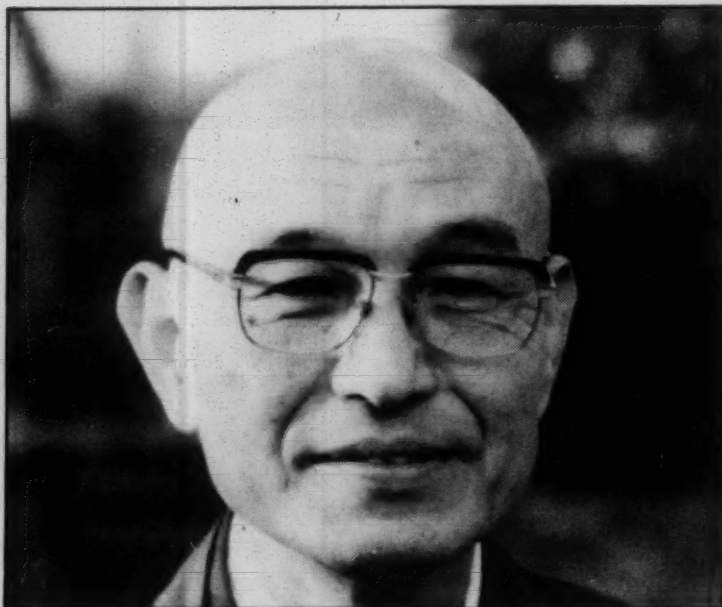
Sangha

- 33 Daido Sensei Ascends the Mountain
- 34 ZCLA Programs: December 1989 through April 1990
- 36 Sangha Events
"Balloon Popping" Donor Update
- 37 ZCLA Affiliate Groups
- 39 *The Ten Directions* Back Issues

Think of Not-Thinking

A Teisho on Dogen Zenji's "Zazenshin"

by Taizan Maezumi Roshi



Fred G. Smith

THE KOAN

After sitting, a monk asked Great Teacher Yakusan, "What are you thinking of in the immobile state of sitting?"

The Master replied: "I think of not-thinking."

The monk asked: "How can one think of not-thinking?"

The Master replied, "By non-thinking."

DOGEN ZENJI'S COMMENTARY

This having been confirmed as the great teacher's saying, we should study immobile sitting and transmit it correctly: herein lies a thorough investigation of immobile sitting handed down in the Buddha-way. Although thoughts on the immobile state of sitting are not limited to a single person, Yakusan's saying is the very best. Namely: thinking is not-thinking. Sometimes thinking is the skin, flesh, bones, marrow [of zazen]; sometimes not-thinking is the skin, flesh, bones marrow [of zazen].

The monk said: Not-thinking is the How's thinking. "Not- thinking, "though indeed time-honored, is newly restated as the "How's thinking." Isn't there thinking in the immobile state of sitting? When we advance in the immobile state of sitting, how can this fail to be known? Unless one is a short-sighted fool, one should have the capacity to inquire about and reflect on the immobile state of sitting.

The Great Teacher said, "By nonthinking." Although it is quite evident that we employ this nonthinking [in zazen], we always use nonthinking in order to "think of not-thinking." In nonthinking there is the "Who," and this "Who" upholds the "self" [who "thinks of not-thinking"]. Even though it is the self which sits in an immobile state, [the self] has to do not only with thinking; in addition it takes up the immobile state of sitting itself. If this immobile state of sitting is nothing but the immobile state of sitting, how can it think of itself [as its object]? For this reason, the immobile state of sitting is neither the buddha-measure nor the dharma-measure, neither the measure of enlightenment nor the measure of understanding . . .*

* Dogen Zenji, "Zazenshin" translated by Hee-Jin Kim in *Flowers of Emptiness, Selections from Dogen's Shobogenzo*, Studies in Asian Thought and Religion, Volume 2, Lewiston/Queenston: The Edwin Mellen Press, 1985, pp. 157-158.

THE TEISHO

This morning I found Dr. Kim's translation of "Zazenshin" or "Admonitions for Zazen." As you know, to translate well is a difficult matter. This koan was written in Chinese and when read in Chinese, the implication is, in a way, clear. But Dogen Zenji further interprets it in his own way using various semantic changes, and this makes translating it even more complicated and harder to understand.

This "shin" of "zazenshin" refers to the acupuncture needle, so "zazenshin" is the most important acupuncture points of zazen. And in this fascicle, Dogen Zenji, using Yakusan's koan, gives one of the best explanations of the content of zazen. In his "Fukan Zazengi" or "Universal Recommendations for Zazen," he says that this koan is zazen. It is a difficult koan, and I am still not sure what is the best way to share it with you. But let me try to talk about it in one way or another.

"What are you thinking of in the immobile state of sitting?"

This statement is read "gotsu gotsuchi ikan ga shiryo sen." Dr. Kim translates it as, "What are you thinking about in the immobile state of sitting?" But it could be just simply stated as, "In the immovable state of zazen, what do you think?" This "gotsu gotsuchi" means immovable like a huge rocky mountain. "Chi" literally means ground, the state of being. So what is the important point to think about in zazen? This immovable state of sitting could be referring to shikantaza ("just as it is") or just zazen in general, and to apply such understanding or approach to your own zazen is quite all right.

But Dogen Zenji reads this line a little differently. In "Gotsu gotsuchi ikan ga shiryo sen," this "shiryo" or "thinking" becomes a noun. So we read it as "What is the thinking of zazen?" or "What kind of thinking is zazen?" We change the implication of the monk's question in this way. In other words, when we look at it as a statement of the nature of zazen rather than a question of what you are doing, zazen itself becomes the thinking. That's very important because by appreciating it in such a way, you can transcend the

dichotomy of you are thinking this and someone is thinking that. Do you see how that always traps us? So the monk's question can be seen from a totally different dimension. The monk is not asking, "What to think about when sitting," but "What kind of thoughts is zazen expressing?" Taken in this way, this "what" becomes very important. In a way it is a question and in a way it's more like a statement. The monk is expressing his understanding of what zazen is.

"Think of not-thinking"

Yakusan then replies, "Kono fu shiryo tei o shiryo sei yo" or "think of this not-thinking." That is the usual way to read this. This "kono shiryo" or "not-thinking" and "shiryo" or "thinking" means "think of the unthinkable or not-thinking." Thinking is not-thinking. Dr. Kim translates it as, "I think of not-thinking." But this "ko" (of "kono") means "one" and it could be read as, "Thinking is this not-thinking" or "This thinking as one itself is not thinking." This "ko" contains as one both thinking and not-thinking. This kind of thing is very important. When one side is verified, the other side is also verified; each contains the other. And this "te" literally means "the bottom as in the bottom of the river." When you really reach the bottom of this not-thinking, then it becomes complete by itself.

"How can one think of not-thinking?"

In this next part the monk says, "Not thinking is the how's thinking." Does this "how's thinking" make sense to you in any way? This is very difficult to translate. "Shiryo te ikan ga fu shiryo te ikan ga shiryo sen" -- in the state of not-thinking, how to think about it? How can one think of not-thinking? Again, Dogen Zenji reads it as, "Not-thinking is how's thinking." Why does he read it in such a way?

"How's" is a very literal translation. "How" is a question with a sense of being not decided as in "how much?" So utilizing this undecidedness, you say not-thinking is not really not-thinking. Not-thinking is okay as is, and yet being not-thinking it

also contains thinking. And the thinking part is also not limited to just thinking, but also contains not-thinking. By utilizing this kind of implication of the word, Dogen Zenji extends the content, not restricting it to either thinking or not-thinking. Does this make sense? By doing so, you can transcend the limitations of dichotomy. As long as you stick to thinking or not-thinking, you are trapped right there. Then what is it all together? Not-thinking. What is that not-thinking? Zazen. We come back to the very first question, "What is the thinking of zazen?"

"Nonthinking"

What is nonthinking? That's the thinking of zazen by which that monk says it's nonthinking. What to think about? It's not just mere blankness. Such blankness is really nothing, of no value. The thinking itself, that's what it is. So what kind of thinking is that? Zazen.

Dogen Zenji tells us that this zazen, thinking, not-thinking, and non-thinking are all the same thing seen from different perspectives. Recently I read a book by Hashimoto Eko Roshi. When he talks about this particular passage, he uses the analogy of a triangular-shaped crystal pyramid.

The bottom of this triangular pyramid may be seen as equivalent to great zazen or "*gotsu gotsuchi*," the immovable mountain-like state of zazen. One plane of the triangle is thinking; another not-thinking; and still another is nonthinking. When you look at it from one side, you actually only see one plane. And yet being transparent, you can also see the other planes. The bottom plane being zazen, you turn the pyramid over and see a different facet that is always connected to the other facets as well.

So when you do zazen with this kind of imaginary structure, you don't need to worry about whether you should do this or should do that because all together as it exists, all the facets are in unity. Definitely, thinking is important. And that thinking is not-thinking. And that not-

thinking is nonthinking. And that nonthinking is thinking, which is no other than zazen itself. In zazen all these different facets are nicely coexisting.

Furthermore, it's fascinating to look at the bottom part of the pyramid as zazen in terms of its size. What determines the size? In a way, Dogen Zenji says it, "... neither the buddha measure nor the dharma-measure, neither the measure of enlightenment nor the measure of understanding..."

What is the measurement that determines the size of this triangular pyramid, the size of this zazen? When zazen is done right, there is no way that we can measure how big it is. Who is doing zazen? Always oneself is doing zazen. And when that self is forgotten - in other words, when that self becomes sizeless; that's the way that this triangular pyramid becomes sizeless as well.

It doesn't matter whether this self is a man, woman, monk or layman -- such differences have nothing to do with it. Smart or stupid also have nothing to do with it. I really want to emphasize individual practice, but in a way we should avoid this individual or personal thing. How do we avoid it? Make it really public, universal -- all open to anybody, everybody, everything. And these universal and personal aspects have got to be the same just as this principle of thinking and nonthinking is the same. How? Only by making the public and private the same; the individual and universal, the same. Only by doing so can we transcend these. That's the kind of zazen that Dogen Zenji talks about. And that's what this "how" is, this "how's thinking" and this "how's not-thinking." And that's the thinking of zazen that is expressed as nonthinking; the nonthinking that contains everything, zazen as well.

How do you yourself take care of Yakusan's koan? Nonthinking. How do you take care of your zazen as this immovable state which Dogen Zenji talks about? How do you see each plane of the triangular pyramid merging into each other -- zazen and thinking and not-thinking and nonthinking, all mutually interrelating and inter-penetrating? This is the kind of zazen you should do. ■

EVERYDAY IS THE THREE TREASURES

by Gerry Shishin Wick

WHEN WE HAVE service, we chant *sutras* and *dharanis* and dedicate them to the everlasting and all pervading Three Treasures, to the Great Master Shakyamuni Buddha, and to the Patriarchs, the great Masters. I was talking with Roshi recently, and he told me to study the Three Treasures. So I thought that as part of my study, I should prepare a talk on it. Today I would like to reflect on The Three Treasures and share with you what I am able.

Although the Three Treasures can be a vast subject, in essence it's a very simple one. When we do formal study with Roshi on the Three Treasures, we are looking at one thing from three different aspects. The Three Treasures are the Buddha Treasure, the Dharma Treasure, and the Sangha Treasure. Sometimes it's translated as the Three Jewels because a jewel has many facets that can be looked at from many different angles. As you rotate this jewel, you see different facets reflecting



Emmet Ho

Gerry Shishin Wick (in 1982)

light and everything else in different ways. The Three Treasures are also just different ways of looking at one thing.

The Unified Three Treasures is the term for the most fundamental way of looking at the Three Treasures. The Buddha Treasure is *anuttara samyak sambodhi* (perfect enlightenment). Pure and undefiled are called the Dharma Treasure, and virtue and harmony are the Sangha Treasure.

In our practice we often hear "*anuttara samyak sambodhi*" (perfect enlightenment). What does it mean? The basis of our practice is to realize what this perfect enlightenment

is. What is *anuttara samyak sambodhi*? Before each meal, we chant, "In the midst of the Three Treasures with all sentient beings, let us recite the names of Buddha." The very basis of the Three Treasures is our life. It's our existence, our essence. So, it's almost like chanting, "In the midst of the Three Treasures with the Three Treasures, let us recite the Three Treasures." All sentient beings without a doubt are the Three Treasures.

The names of the Buddha are another aspect of the Three Treasures. Why do we chant the names of the Buddha? The foundation of our practice of course rests on the

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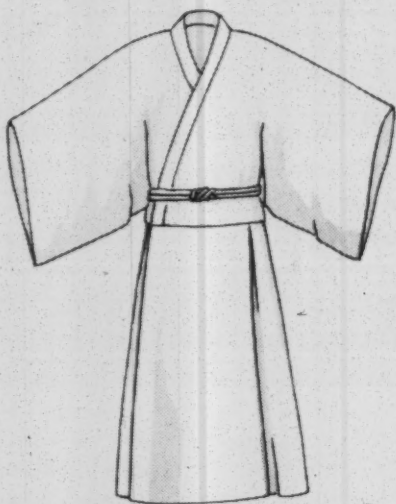
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enlightenment experience of the Buddha. It is said that Shakyamuni Buddha was born from the side of his mother. When he emerged, he pointed one finger up and one finger down and said, "Above the heavens and below the earth," -- it's everything, the whole universe. "I alone am the World Honored One." It's the same thing. In the midst of the Three Treasures, in the midst of everything, of all the heaven and all the earth, I alone am everything; I alone am the World Honored One.

IT IS ALSO RECORDED

that when Buddha was sitting under the Bodhi tree, the devil was tempting him: "How do you know you are the World Honored One? How can you say such a thing?" Do you know what the Buddha did? (Bangs the floor three times.) "This very earth is my witness. I am the World Honored One." In that act, he is experiencing, realizing, being the Three Treasures. In another sutra he says, "I and all beings everywhere have simultaneously attained enlightenment." Many times we have heard Roshi talk about this "I". It doesn't mean me, Shishin. This "I" includes everything. I and all sentient beings, I and I, the Three Treasures and the Three Treasures have simultaneously attained enlightenment. That's what the Buddha Treasure is, perfect enlightenment.

Again, the Buddha is quoted as saying, "All

beings everywhere have the wisdom and virtue of the Buddha, without exception." The Buddha Treasure, that's wisdom. The Dharma Treasure is pure and undefiled. Perfect. The Sangha Treasure, virtue and harmony. All beings everywhere are the Three Treasures. Whether we realize it or not, that's what it is. But then the question comes up: why don't we realize it? I read that this was Dogen Zenji's first koan. "If we are all endowed with Buddha nature, why did the masters and patriarchs have to put forth so much effort in order to realize it?" If all of us are the Three Treasures, why do we have to struggle? I think we all know the answer to that. The Buddha said, "It's because attachments and deluded thoughts prevent us from realizing it." Deluded thoughts are the same thing as dualistic thoughts that separate us from the Three Treasures.

The attachments most difficult to release are deluded thoughts, dualistic thoughts. It is easy on some levels to let go of dualistic thoughts when you are spending 90 days in an Ango or attending sesshin. During sesshin, what do you have to detach yourself from? The company I work for employs a couple hundred people. Everyday I go to work and I hear my general manager or the president of the company saying, "It's a tough world out there. We have to crush our competition! We have to be faster, smarter!" And I think, "Wow, that's the Three Treasures." I said,

"Okay, let's unify the Three Treasures in the company first. And when the company becomes unified, then we won't have to talk about crushing the competition. Let's not have the competition in the company."

I REMEMBERED A great quote that Professor Isaacs at Scripps had on his wall. It said, "There's no limit to what you can accomplish, as long as you don't care who gets the credit." And nobody signed it. It was an anonymous quote. So, I tried that with my co-workers. I always give credit to the people who work for me and to the

**"There is no limit to
what you can
accomplish, as long
as you don't care
who gets the credit."**

Anonymous quote

people above me. It's amazing. If you give credit to the people you work for, they are going to rise up in whatever they are doing and you are going to rise up with them. If you give credit to the people below you, they are going to push you up. You do not have to take any credit for anything. It is the same thing in our practice. We have to push up our teacher, and

he is going to pull us up with him. The same thing with our fellow students. Since it's like a ripple in a pond, I start with the people inside my company, and then see where the ripple goes. But it is a tough world out there. How do we maintain the Three Treasures in the midst of the Three Treasures? By no separation. One of my favorite expressions is, "no fixed thing." I sometimes chant a mantra that goes like this, "Not two." Whenever you feel that separation, remind yourself, "not two."

There is a classification of the kinds of suffering that arise from our attachments. In a tragic situation, we suffer. But also, we suffer from enjoyment; the fear of losing something that we love gives rise to suffering. And we also suffer from situations that are non-suffering and nonenjoyment. In other words, just doing nothing or vegetating is also a kind of suffering. Suffering arises from everything. But how do we free ourselves from this suffering? The Buddha gave a prescription for that, too. Discover that all conditions are empty. The *Heart Sutra* says: "Avalokitesvara, doing deep prajna paramita realized that all the five conditions are empty thus relieving misfortune and pain." From the very beginning, all dharmas are empty.

Another way to think of the Three Treasures is as the Buddha Treasure being wisdom and the Dharma Treasure being compassion, the function-


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ing of this wisdom. I read a poem:

*Hearing the sounds
Of mountain birds,
I think of them
As my mother and
father.*

Do you know who your mother and father are? The Three Treasures. Isn't it obvious? The Buddha Treasure (wisdom), can be your mother or your father, but usually it's said to be the father. The Dharma Treasure (compassion, love), the mother. And together, all together, they are the Three Treasures. "Hearing the sound of

mountain birds, I think of them as the Three Treasures," as my mother and father. That's what the Sangha is, the balance, the harmony. If the Sangha isn't there -- this balance between the mother and the father (wisdom and compassion) -- is lopsided.

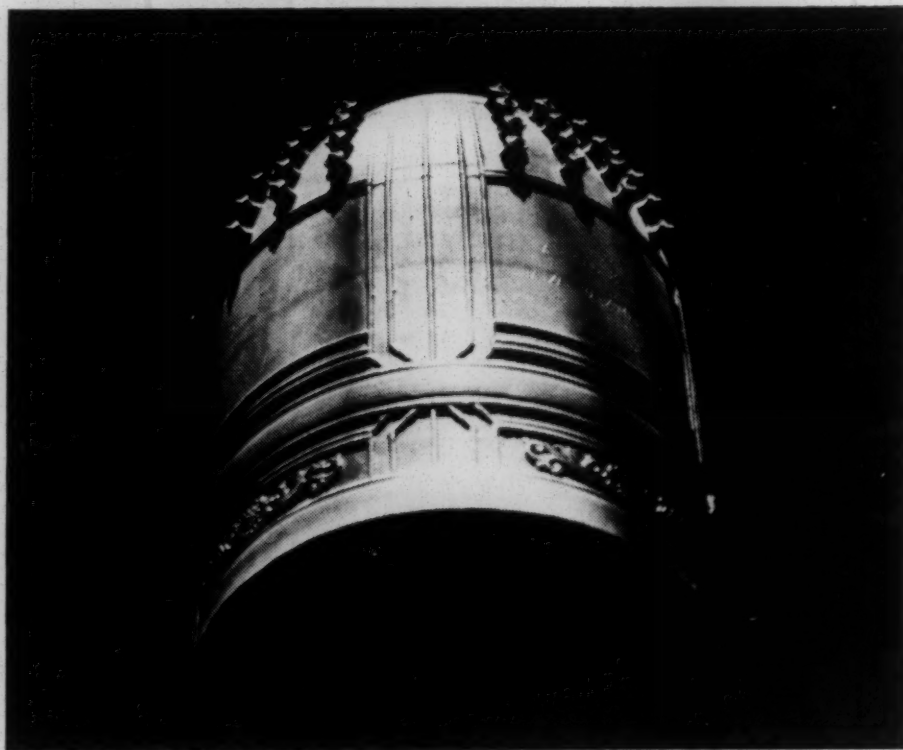
THERE IS THE STORY of the Fifth and the Sixth Patriarchs. I think most of you probably know it, but I

want to emphasize one point. When the Sixth Patriarch, Eno, came to the monastery as a layman and was working in the kitchen, the Fifth Patriarch told all of the monks to write a poem to express their understanding. And from this poem he was going to select a successor. The head monk Jinshu wrote a poem on the wall that said, "Our body is like the Bodhi tree. Our mind is like the bright mirror stand. Let us clean all the time and not let any dust

gather." And the future Sixth Patriarch, working in the kitchen, had heard about this event and wanted to write his poem. Eno was illiterate and somebody had to read the first poem to him and then write down his poem. And Eno's poem, as many of you know, turned everything around. "First of all, Bodhi has no tree. Bright mirror has no stand. Originally there is not a thing, where can the dust gather?" The Fifth Patriarch, on reading these poems, gave Eno transmission as the Sixth Patriarch. When I first read this, I understood it all -- the Sixth Patriarch's poem obviously was much better than the head monk's poem. There was nothing there, where can the dust gather? If I go in and say that to Roshi, he would hit me with a stick and say, "How about there?" The more I study the Three Treasures and read other books, I realize that the head monk Jinshu's poem was not inferior to the Sixth Patriarch's. It is looking at Buddha nature, or if you want to call it our life, from a different aspect.

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IN THE HEART SUTRA we chant "form is emptiness," and then right after that we chant "emptiness is form." Well, mathematically speaking, it is the same thing, right? Then why bother to say "form is emptiness and emptiness is form" if it is the same thing? We are saying that form is emptiness, but emptiness also is form. Master Jinshu, who also received Dharma transmis-

sion from the Fifth Patriarch, is saying that "emptiness is form" Our body is like a Bodhi tree, the tree that Buddha was sitting under when he became enlightened. And Master Jinshu is saying

**I sometimes chant
a mantra that
goes like this,
"Not two."**

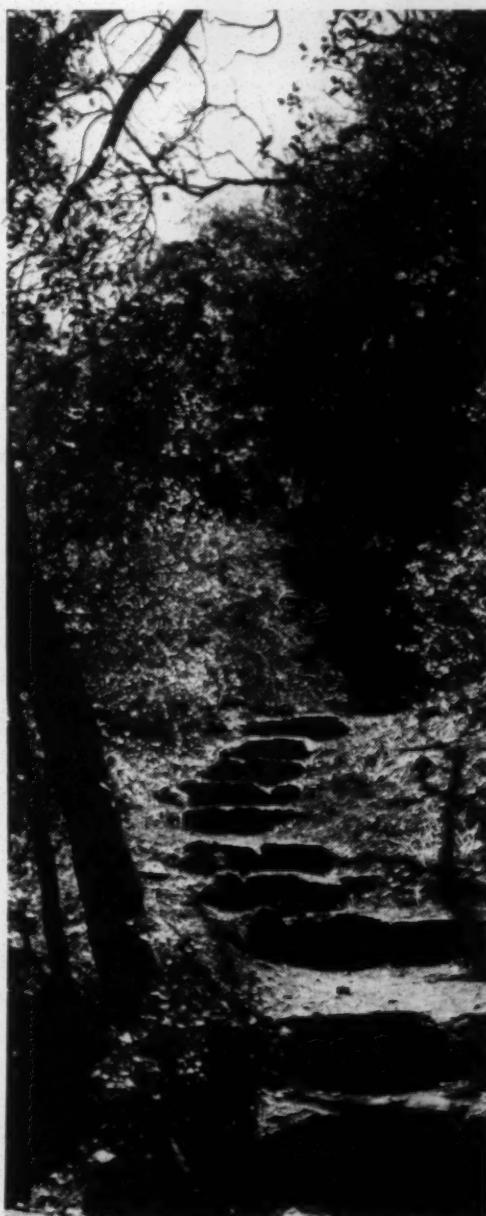
that wherever you are, that is the Bodhi tree. You do not have to go to India, to some hallowed ground, and sit down there in order to realize your true nature. Our body *is* the Bodhi tree. And our mind is like the bright mirror stand. A demon comes up and looks at the mirror -- it reflects the demon. Demon walks away and the mirror is clear again. Beautiful, gorgeous Hollywood star comes up and looks in the mirror, it reflects the gorgeous Hollywood star. Hollywood star walks away - the mirror is clean, clear, bright. The very same water when drunk by a cow becomes milk and when drunk by a snake, becomes poison. It's our eyes. We have images, we project things, but basically it is clear, bright. And what Master Jinshu is saying is that we have to keep working at it to keep it clean. Keep working, and do not let the dust gather. Do not be deceived by others. Emptiness is form.

Master Eno said, "First of all, bodhi has no tree. Bright mirror has no stand. Originally there is not a thing. Where can the dust gather?" Form is emptiness. What does emptiness mean? It does not mean nothing, nothingness, blackness. It means "no fixed thing." Out of that no fixed thing, everything arises. That is the first poem. And that form, basically, is not fixed; it is empty -- the second poem. Two sides of the same coin. Two facets of the same jewel.

"In the midst of the

Three Treasures" -- it is everywhere. Everyone you see is the Three Treasures, anything you hear is the Three Treasures, every place you are is the Three Treasures. The sound of blowing your nose is the fragrance of the plum blossoms. So whether suffering, whether enjoying our life, whether sitting in pain, whether we are crushing the competition, everyday is a good day. Everyday is the Three Treasures. ■

Gerry Shishin Wick is a senior student of Maezumi Roshi.



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California Zen!

by Wendy Egyoku Nakao

For the seventh consecutive summer, a 90-day period of intensive training was held at Zen Mountain Center. The practitioners, encouraged throughout the training by Vice Abbot Fred Jitsudo Ancheta and Head Monk John Seigen Mudd, came from 14 countries the world over to deepen their practice by engaging in intensive zazen, service (sutra chanting), work, and face-to-face meetings with Abbot Maezumi Roshi, who was in residence all summer long. Near the end of training, The Ten Directions had the opportunity to chat with several practitioners, all of whom were eager to share their insights.

Sitting in my chilly Los Angeles apartment early one October morning, the summer sun bursts into my living room as I listen to the lively tape-recorded voices. The temple at Zen Mountain Center is named Yokoji, the Sunny Temple, and this summer's training period was especially sunny.

The Practice of No Expectations

The high, guardian-like pines and oaks welcomed those who travelled the winding mountain road. Even though we say, "Have no expectations," all of us who made our way into this valley, once the home of Cahuilla Indians, had not only made our plans -- packed our tents, our robes and bowls, our long underwear and cool summer clothing -- but we had also securely tucked our expectations somewhere in our minds.

Curly-haired Jorg Bergmann, a musician and performer of improvisational theater, had journeyed from Heidelberg, Germany, expecting...

to go deeper into my practice by being here for 9 weeks. I came with the thought of just doing the schedule. That is the best way.

My concentration is much stronger, and I also feel a deeper sense of compassion. This practice is a long process, a lifetime. But I have now gained a sense of trust. I always felt that something was missing. I was too much in my head.

I love these woods, the rocks, and the people here. It is the first time that I have found people that I can identify with a little; for me it is not usually like this.

Barbara McCabe, currently the purchasing agent of the Greyston Bakery in the Zen Community of New York, came because...

I was mugged in New York, and I came here to heal. Just driving up to these mountains was so energizing. The peaceful atmosphere, the schedule, and sitting with a large group were all so supportive. I live in a lot of chaos in Yonkers, so much turmoil and change. And with that, along with the mugging, I really felt the need to use this quiet place to process all the stuff going on in my life.

The Practice of Service

We participated daily in at least three services, consisting mostly of sutra chanting, all carefully conducted in ritualized zen fashion. At first this intimidated some -- bells and gongs are hit at specific times, sutra books are held a certain way, and full bows mark the opening and closing -- but it soon became familiar and even fun.

A respiratory therapist from Abilene, Texas, Carolyn Risho Glenn had been a

long-time reader of *The Ten Directions* before being able to join us for intensive practice. Throughout the summer she was assigned to various service positions. She felt...

petrified at first. I am a perfectionist, and these positions gave me a chance to make mistake after mistake. It really loosened me up -- in public, too! This was good for me because I realized that there is no right way to do these positions. As simple as that sounds, I learned to develop a feel for them rather than figuring out what is right in my head and making myself act from that. I listened to my gut -- what felt right. And that ended up being right. It sounds so simple, but it made a huge difference.

As a teacher I have been very critical of my students and not very accepting of them. But in realizing how powerless I am over my own faults, I will be more compassionate and tolerant of other people's shortcomings.

Service positions were also challenging for lanky Paul Nunns, who had worked for many years as a computer manager in Auckland, New Zealand.

When I came here I was completely blown out by the rituals, the robes, the bowing -- everything. It scared me. Some of the positions are actually quite complicated. Sometimes it was like having to speak in front of a whole group of people, and when I first did it, I was so scared of making a mistake and of being judged. But I became more competent at it and also began to understand why we hit the bells, why the entrances are done in a certain way -- and it gave a whole new meaning to service. When the service really runs well, it's like a mini-opera -- chanting in harmony, doing the positions in harmony with others, everything in harmony. It's a continuation of practice.

Busy social worker Christopher Smith from Carrboro, North Carolina, had managed to squeeze a month of intensive practice into his schedule. Having prac-

ticed previously at Zen Mountain Monastery, he was assigned as jikido, or time keeper. According to Chris, this position in particular...

really helped give me a sense of connection with the Sangha and helped keep me focused. Being responsible for waking everyone up, starting and ending zazen periods, cleaning and closing the zendo -- there was not a whole lot of room for spacing out.

At Zen Mountain Monastery the form is really stressed. They housebreak you right away and don't wait for you to find out what works and what doesn't. When I first came here, I thought: California zen! There is emphasis on form here, but a little lighter, with more levity and laughing. It's nice to know that you can enjoy yourself. It's also been good for me to know that even within the same lineage, there are different flavors that are just as effective. But I came to really appreciate the flexibility of the approach here and the challenge to find my own balance.

The Practice of Work

The never ending meal preparations, grounds clearing, building maintenance, laundry, and the lighter chores of altar cleaning and coffee service (a favorite assignment) all required diligent attention. We also bravely undertook several major construction projects including the building of two new cabins, each housing three persons, and a new Founder's Room.

Malcolm Zuishin Gardner, a talented pianist and resident of the Zen Center of Los Angeles, worked as an apprentice carpenter. For him, work practice was the real proving ground.

For this practice to mean anything, it has to be practice off the cushion as well as on. This carpentry job is fairly high pressure -- we are trying to get a lot of work done in a short amount of time. There are also lots of personality and physical pressures. I am new at this carpentry thing so I am not very good at it. In fact, several of us on the crew are new and not very good at it, so it causes a lot of pressure for this

poor guy who has to run the whole show. When I cause him problems, I have to ask: What is this problem? Who am I? Who is he? This helps me to pay more attention to the job at hand and rather than being hung up on the ego problems that have occurred, I can get right back to work and not carry it around the whole day. The long sittings tend to make me stronger and more able to ask the question, clear it up, and get back to work. So, for me, work practice is where I can see that something is happening.

Kreyszof Grzeszczak, a psychotherapist from Warsaw, Poland, also found work to be an inseparable part of practice.

I have worked for years in so many places and jobs. Here I am confronted by my ideas of what sitting should look like and what work should look like. There is so much self-confrontation in long periods of sitting. I have come to appreciate simple work as important and to not be so caught up in becoming famous or achieving status. I can also see the actual work itself as important, not just the results. And I can agree to be not so bright and not so clever.

I appreciate very much seeing these different aspects of practice. Sometimes I find that there are aspects I never thought possible, such as appreciating life instead of fighting it. At times I find myself struck by something, such as with these insights into work, and I think, I never thought life could be this way. This is very nice.

The Practice of Women

In the natural setting of the mountains, nature continually celebrates the feminine -- the smell of the earth after long-awaited rain, the breathtaking beauty of the full summer moon -- all seemed to call forth the active participation of women. Women and men practicing side by side opens many possibilities, and women are challenged to consider their roles in a male-dominated tradition.

Currently book editor for the journal *Karuna*, **Michelle Seirin Mills** has given much thought to the issues surrounding women and practice. A long-time practi-

tioner from Vancouver, British Columbia, she commented:

I feel that Roshi is genuinely concerned about the issue of women and practice. Roshi acknowledges the imbalance of men and women and that we have to correct it, but how? I think by changing the language in the sutras; for example, changing the word "man" to "people" or "persons," or alternating the use of "he" and "she." This change is really important because words not only limit, but open our possibilities as well. So change the language; and also have women give dharma talks. Belief in women's wisdom shows up in these things. Zen needs the strength of the heart that women can bring. I think those who are used to a male culture sometimes see the heart and women as a kind of soft, emotional thing. And it's not that at all -- it's very strong, caring, and nurturing; not weak at all. It's equally as strong as any practice I can think of.

I deeply believe after meeting Roshi that he is very sincere and honest in that he does see women equally with men in becoming enlightened and realized. He sees no difference. I do not believe that this is just empty talk.

The Practice of What to Tell Others

Our families, friends, and acquaintances -- often unfamiliar with practice -- are curious about what we did for 90 days. In some cases, they prefer not to know. As one participant, who preferred to remain anonymous, joked: "I told my father I was going to taxidermy school."

Fairly new to sitting, svelte **Lydia Megert**, an art gallery owner from Bern, Switzerland, had practiced with us for all of July and then returned a few weeks later for the August seven-day sesshin.

My friends ask me why I do this practice? It is difficult to explain, but I like to share my experience. For instance, at my first sesshin I was bothered by the physical pain of sitting. I would change my position often because I was so afraid of the pain. After a few days I noticed that

to be afraid of the pain was worse than the pain itself. It was really important for me to see this. It made a big difference in my attitude. I can use this experience in everyday life, not just in meditation. I tell my friends that this is very important.

A physical oceanographer from Los Angeles, **Craig Gansho Holt** had left his job to undertake his first three-month retreat. With the sparkling, clear eyes of one who had practiced wholeheartedly, he reflected:

People have fears about doing intensive practice, but I don't believe there is such a thing as a difficult schedule. Look at the mixture of people who have come this summer. The real difficulty is not the schedule or physical problems, but in making that change in perception -- the awakening -- to stop looking at things in terms of duality.

Anyone can sit a 90-day retreat, if you have the faith that it is worthwhile. If you don't have faith, then doubt also works: how can this perfect life seem so imperfect? If

you read the Zen masters, you can at least intellectually come to the conclusion that these guys are not idiots, and you may become sufficiently curious enough to penetrate the puzzle that is posed.

Finally, the moment that we now and then thought would surely never come was upon us. The sometimes static quality of time one experiences in these intensive practice periods shifted, and the August thunderstorms signaled the end of summer. The tents were taken down, the sleeping mats were rolled up; the final goodbyes-for-now were exchanged, and the exodus began down the winding mountain road to the lower elevations of "the world."

On the busy street corner outside my apartment, the morning traffic noisily makes its way. And Carolyn's soft Southern voice captures the spirit of summer:

I feel gratitude for having practiced here like this and for hearing about the Buddha Way.

Wendy Egyoku Nakao is the Editor of The Ten Directions.



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THE KURODA INSTITUTE

for the Study of Buddhism and Human Values

From the Director

by Peter N. Gregory

PUBLICATIONS SERIES

THE KURODA INSTITUTE'S two publications series with the University of Hawaii Press continue to expand. The Institute will be publishing translations of three classic East Asian Buddhist texts. The first is a translation of Keizan Zenji's *Denkôroku* (Record of Transmitting the Light) by Francis Dôjun Cook. Keizan (1268-1325) was the founder of Sôji-ji, one of the two headquarters temples of the Japanese Sôtô tradition, and his importance within that tradition is second only to Dôgen. A principal text within the Sôtô tradition, his *Denkôroku* records the enlightenment stories of fifty-three Zen patriarchs from Sâkyamuni Buddha, through twenty-eight generations in India, twenty-two generations in China, and two generations in Japan, ending with Dôgen's disciple Koun Ejô. The second is Neal Donner's translation of the first chapter of Chih-i's *Mo-ho chih-kuan* (The Great Calming and Contemplation). Chih-i (538-597) was the person responsible for systematizing the T'ien-t'ai tradition of Chinese Buddhism, which proved to be a major watershed for the development of East Asian Buddhism as a whole. The first chapter of the *Mo-ho chih-kuan* presents a synoptic overview of T'ien-t'ai theory and practice. The publication of this book is made possible through a generous subvention from the Tendai headquarters in Japan. The third East Asian Buddhist classic slated for publication is William Powell's translation of *The Record of Ts'ao-shan*. Ts'ao-shan (840-901) was a major disciple of Tung-shan. His stature within the Sôtô (Ts'ao-tung) tradition is

symbolized by the fact that the tradition takes its name from a combination of his and Tung-shan's names. This text should be a fitting companion to Powell's *The Record of Tung-shan*, published earlier in the Institute's Classics in East Asian Buddhism series. In its Studies in East Asian Buddhism series, the Kuroda Institute is proud to be able to publish *Buddhist Soteriology: The Mârga and Other Approaches to Liberation*, edited by Robert Buswell and Robert Gimello. This volume is the fruit of a conference organized by the editors and held at UCLA in June, 1988.

SPRING SEMINAR SERIES

THE KURODA INSTITUTE is happy to announce its third annual spring seminar series offered in cooperation with the Zen Center of Los Angeles. The topic this year will be Buddhist Traditions in East Asia. Each session will focus on one of the four major traditions of East Asian Buddhism and will be conducted by one of the leading American scholars in the field. The first session, to be held on Saturday, March 31st, will be devoted to the T'ien-t'ai/Tendai tradition and will be led by Professor Daniel Stevenson of Butler University. The second session, to be held on Saturday, April 14th, will be devoted to the Hua-yen/Kegon tradition and will be led by Professor Robert Gimello of the University of Arizona. The third session, to be held on Saturday, April 21st, will be devoted to the Pure Land tradition and will be led by James Dobbins of Oberlin College. The fourth session, to be held on Saturday, April 28th, will be devoted to the Ch'an/Zen tradition and will be led by Griffith Foulk of the University of Michigan. All sessions will begin at 9:30 AM and end at 4:30 PM. Please contact Michael Rotter at ZCLA for further information or to register. ■

Wonhyo's

Arouse Your Mind to Practice!

Translated by Robert Buswell

INTRODUCTION

Wonhyo (617-686; Jap. Gangyo) is arguably the most important monk ever produced within the Korean Buddhist tradition. Wonhyo worked at the very time that the Korean peninsula was first being united, under the banner of the Silla kingdom, and thus played a seminal role in forging a uniquely Korean style to Buddhism. His vision of Buddhism is that of a unified system of religion, in which all the varied schools of Buddhist thought and practice were merged in the direct insight into the "one mind." But in addition to his scholarship, Wonhyo also made a strong personal commitment to spreading knowledge of Buddhism around his country. The fortunes of Buddhism in Korea became so intertwined with Wonhyo that he is called by the subsequent tradition simply the "saint of Haedong (viz. Korea)."

We do not know when Wonhyo's *Arouse Your Mind to Practice!* (*Palsim suhaeng chang*), the text translated below, was written. I have speculated elsewhere that Wonhyo probably spent the years between 662 and 676 writing commentaries and treatises before abandoning scholarship completely to travel among the people of Silla Korea. His Korean biographer, Iryon, states that after leaving behind the world of letters Wonhyo "composed a song that circulated throughout the land. He used to . . . sing and dance his way through thousands of villages and myriads of hamlets, touring while proselytizing in song. He encouraged all classes of people to recognize the name 'buddha.'" The phraseology of this text suggests that it may originally have begun as a song, perhaps even intoned in vernacular Korean, and thus may date from this proselytizing period, or between 677 and 684. In several places, the structure of the Sino-Korean is

exactly the inverse of what one would expect for literary Chinese. In fact, one can add Korean grammatical particles to the Chinese and virtually read the text in the vernacular. It is therefore possible that the text may originally have been sung in Korean, recorded in *Idu* ("clerical readings"), an early method of transcribing the vernacular language, and subsequently converted into literary Chinese by deleting the native grammatical particles. Could this very text be the "song that circulated throughout the land"?

Whatever its linguistic pedigree, the *Palsim suhaeng chang* is one of Wonhyo's most stirring works and one of the strongest admonitions about the urgency of religious practice to be found in all of Buddhist literature. Still today it is the first thing read by Korean postulants who join the monastic community to ordain.

For more information on Wonhyo's life and thought, see my recent book *The Formation of Ch'an Ideology in China and Korea: The Vajrasamadhi-Sutra, A Buddhist Apocryphon* (Princeton, 1989), especially chapters 2 and 3, and Sung Bae Park's forthcoming *Wonhyo's Commentaries on the Awakening of Faith* (SUNY, 1989).

Arouse Your Mind to Practice!

Now, all the buddhas adorn the palace of tranquil extinction (*nirvana*) because they have renounced desires and practiced austerities on the sea of numerous *kalpas*. All sentient beings whirl through the door of the burning house (*samsara*) because they have not renounced craving and sensuality during lifetimes without measure. Though the heavenly mansions are

unobstructed, few are those who go there; for people take the three poisons (greed, hatred, and delusion) as their family wealth. Though no one entices others to evil paths (animals, hungry ghosts, and denizens of hell), many are those who go there; for people consider the four snakes (the four elements of earth, air, fire, and water) and the five desires (wealth, sex, food, fame, and sleep) to be precious to their deluded minds.

Who among human beings would not wish to enter the mountains and cultivate the path? But fettered by lust and desires, no one proceeds. But even though people do not return to mountain fastnesses to

cultivate the mind, as far as they are able they should not abandon wholesome practices. Those who can abandon their own pleasures will be venerated like saints. Those who practice what is difficult to practice will be revered like buddhas. Those who covet things have joined Mara's entourage. Those who give with love and compassion are the King of Dharma's children.

High peaks and lofty crags are where the wise dwell. Green pines and deep valleys are where practitioners sojourn. When hungry they eat tree fruits to satisfy their famished belly. When thirsty they drink the flowing streams to quench their feeling of thirst. Though feeding it with sweets and tendering care for it, this body is certain to decay. Though softly clothing it and carefully protecting it, this life-force must come to an end. (Thus the wise) regard the grottoes and caves where echoes resound as a hall for recollecting the buddha's (name). They take the wild geese, plaintively calling, as their closest of friends. Though their knees bent in prostration are frozen like ice, they have no longing for warmth. Though their starving bellies feel as if cut by knives, they have no thoughts to search for food.

Suddenly a hundred years will be past; so how can we not practice? How much longer will this life last? Yet still we don't practice, but remain heedless. Those who leave behind the lusts within the mind are called *sramanas*. Those who don't long for the mundane are called those gone forth into homelessness.

A practitioner entangled in the net (of the six senses) is a dog wearing elephant's hide. A person on the path who still longs for the world is a hedgehog entering a rat's den.

Although talented and wise, if a person dwells in the village, all the buddhas feel pity and melancholy toward him. Though a person does not practice the path, if he dwells in a mountain hut, all the saints feel joyous toward him. Though talented and learned, if a person does not observe the precepts, it is like being directed to a treasure trove but not even starting out. Though practicing diligently, if a person has no wisdom, it is like one who wishes to go east but instead turns toward the west.

HOW TO RAISE AN OX

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by

FRANCIS DOJUN COOK

FOREWORD BY TAIJAN MAEZUMI ROSHI

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CENTER PUBLICATIONS
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Zen Center of Los Angeles
923 So. Normandie Ave.,
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"To benefit oneself and to benefit others



are like two wings of a bird."



The way of the wise is to prepare rice by steaming rice grains. The way of the ignorant is to prepare rice by steaming sand.

Everyone knows that eating food soothes the pangs of hunger, but no one knows that studying the dharma corrects the delusions of the mind. Practice and understanding that are both complete are like the two wheels of a cart. To benefit oneself and to benefit others are like the two wings of a bird. If a person chants prayers when receiving rice gruel but does not understand the meaning, shouldn't he be ashamed before the donors? If one chants, when receiving rice but does not tumble to its import, shouldn't one be ashamed before the sages and saints?

Humans despise maggots because they don't discriminate between clean and filthy; saints loathe the *sramanas* who don't differentiate between the pure and impure. The precepts are a skillful ladder for leaving behind the clamor of this world and climbing into the empty sky. Therefore, one who wishes to become a field of merit for others while breaking the precepts is like a bird with broken wings who tries to fly into the sky while bearing a tortoise on its back. A person who is not yet liberated from his own transgressions cannot redeem the transgressions of others. But how could one not cultivate the precepts and yet still accept others' offerings?

There is no benefit in nourishing a useless body that does not practice. Despite clinging to this impermanent, evanescent life, it cannot be preserved. People who hope to achieve the virtue of dragons and elephants (great monks) must be able to endure long suffering. Those who aspire to the Lion's Seat (of the buddhas) must forever turn their backs on desires and pleasures. A cultivator whose mind is pure will be praised by all the gods. A person on the path who longs for sex will be abandoned by all the wholesome spirits.

The four great elements will suddenly disperse; they cannot be kept together for

long. Today, alas, it is already dusk and we should have been practicing since dawn. The pleasures of the world will only bring suffering later, so how can we crave for or be attached to them? One attempt at forbearance conduces to long happiness, so how could we not cultivate? Craving among persons on the path is a disgrace to cultivators. Wealth among those gone forth into homelessness is mocked by the noble. Despite infinite admonitions, craving and grasping are not ended. Despite infinite resolutions, lust and grasping are not eradicated. Though the affairs of (this world) are limitless, we still cannot forsake worldly events. Though plans are endless, we still don't have a mind to stop them.

For todays without end, our days of doing evil have been rife. For tomorrows without end, our days of doing good have been few. For this years without end, we have not reduced the defilements. For next years without end, we have not progressed toward bodhi.

Hour after hour continues to pass; swiftly the day and night are gone. Day after day continues to pass; swiftly the end of the month is gone. Month and month continue to pass; suddenly next year has arrived. Year after year continues to pass; unexpectedly we have arrived at the portal of death.

A broken cart cannot move; an old person cannot cultivate. Yet still we humans lie, lazy and indolent; still we humans sit, with minds distracted. How many lives have we not cultivated? Yet still we pass the day and night in vain. How many lives have we spent in our useless bodies? Yet still we do not cultivate in this lifetime either. This life must come to an end; but what of the next? Is this not urgent? Is this not urgent?

A member of The Kuroda Institute Board of Directors, Dr. Robert E. Buswell, Jr. is an Associate Professor in the Department of East Asian Languages at UCLA. His translation of the Vajrasamadhi Sutra was published by Princeton University Press this summer.

BUDDHIST TRADITIONS

In East Asia

A Seminar Series Sponsored by
The Kuroda Institute for the Study of Buddhism and Human Values
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Saturday, March 31st:
T'ien-t'ai/Tendai
Daniel B. Stevenson
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Saturday, April 14th:
Hua-yen/Kegon
Robert M. Gimello
(University of Arizona)

Saturday, April 21st:
Pure Land
James Dobbins
(Oberlin College)

Saturday, April 28th:
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ZEN, LANGUAGE AND THE OTHER

the Philosophy of Ueda Shizuteru

by John C. Maraldo

UEDA SHIZUTERU IS A third generation "Kyoto School" philosopher who has made a unique contribution to our understanding of Zen. Born to the family of a Shingon priest in 1926, Ueda studied at Mt. Koya, headquarters of the Shingon sect, before he turned to rigorous Zen practice under Kajitani Roshi at Shokokuji in Kyoto. He graduated in philosophy from Kyoto University and later earned a doctorate from the University of Marburg, West Germany, with a remarkable dissertation on Meister Eckhart, published in German as *Die Gottesgeburt in der Seele und der Durchbruch zur Gottheit - die mystische Anthropologie Meister Eckharts*. Ueda remains the foremost Eckhart scholar in Japan and oversees the translation of Eckhart's works into Japanese. He is also a profound interpreter of the Zen tradition, and an expert on the philosophy of Nishida Kitaro, the founder of the Kyoto School. Until his retirement last April, Ueda held the chair in the philosophy of religion at the University of Kyoto. He continues to lecture widely in Japan and Europe, and has visited the United States once.

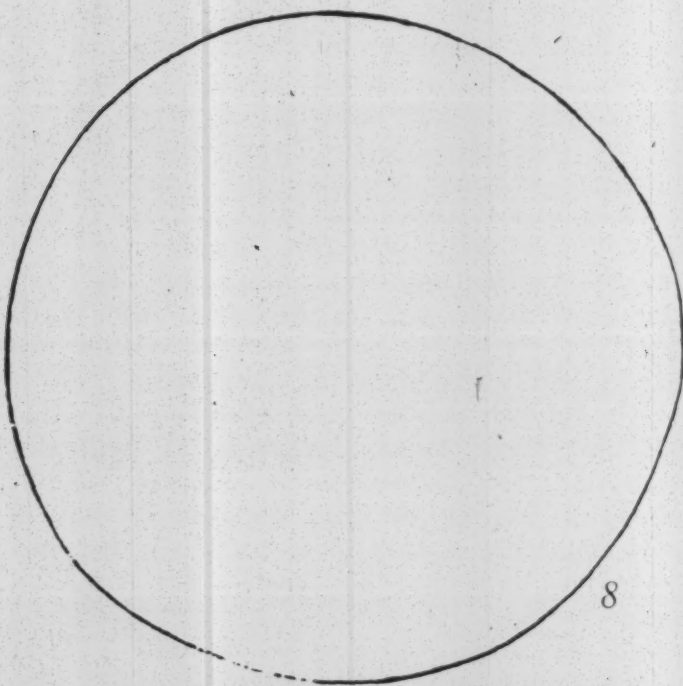
Among Ueda's numerous achievements I would like to focus on two that are especially significant for relating Zen to current problems in philosophy. The first is his examination of the problem of language in the light of Zen experience; the second is his implicit clarification of the problem of "the other." Since language and difference are often thought to get in the way of Zen, or to be undercut by it, they themselves would seem to constitute a "significant other" to the world of Zen. Ueda's writings offer not so much a reconciliation as an engaging confrontation with prevalent views.

Much of twentieth century philosophy is characterized by the "linguistic

turn." This turn toward an analysis of language is shared by philosophers of vastly different persuasions. Wittgenstein proclaimed that philosophy must fight against the bewitchment of the intellect by means of language, implying that most philosophical problems are conceptual confusions, and that the philosopher should treat them as a physician treats an illness. In the 1930s, Carnap and other philosophers of the "Vienna Circle" attempted to construct an ideal language that would be as unambiguous and mathematically precise as possible, in order to adequately describe the world. At the other end of the spectrum and at about the same time, Heidegger proclaimed language to be the "house of Being," "language itself speaks," implying that we are used by language as much as we use or command it. The Vienna Circle's detailed analyses of scientific concepts and Heidegger's analyses of poetry and traditional philosophical works go far beyond what can be suggested by my caricature here, and as different from each other as they are, both seem to affirm the power and precedence of language.

In the popular understanding of Zen, on the other hand, language is typically described as inadequate to express reality, or as a barrier to true experience that is truly ineffable. Isn't Zen, after all, the one Buddhist tradition that does "not rely on words or letters"? Indeed, a whole catalogue could be made of Zen words and phrases which undermine the adequacy of language. Recently some excellent studies of the positive role that language plays in Zen texts have been made.¹ Ueda Shizuteru's special contribution, however, is an interpretation of the role of language, not in Zen texts, but in experience, as seen from a Zen Buddhist perspective. The following summary is drawn from several articles Ueda has published.²

THE SOLE CONCERN OF ZEN, according to Ueda, is to awaken one to the truth of the self, that is, "to realize the true self." He then asks, 1) what does Zen tradition mean by the "true self"? 2) why speak of the "true" self? and 3) how is the problem of language implicated in these questions? To answer these questions Ueda turns to the famous "Ten Oxherding Pictures," compiled by the Sung Chinese master K'uo-an shih-yuan (Kakuan Shien). There actually exist many versions of the oxherding pictures, all of them the subject of fascinating literary and artistic interpretations. Ueda himself has written half a book giving K'uo-an's pictures a philosophical reading, with the complementary half by the Zen historian Yanagida Seizan, who did an annotated translation of the Chinese into modern Japanese.³ Often, however, Ueda refers only to the final three pictures, numbers 8, 9, and 10, in order to elucidate the meaning of the true self. Number 8 is simply an empty circle; it is not a picture at all! It is absolute nothingness, a total

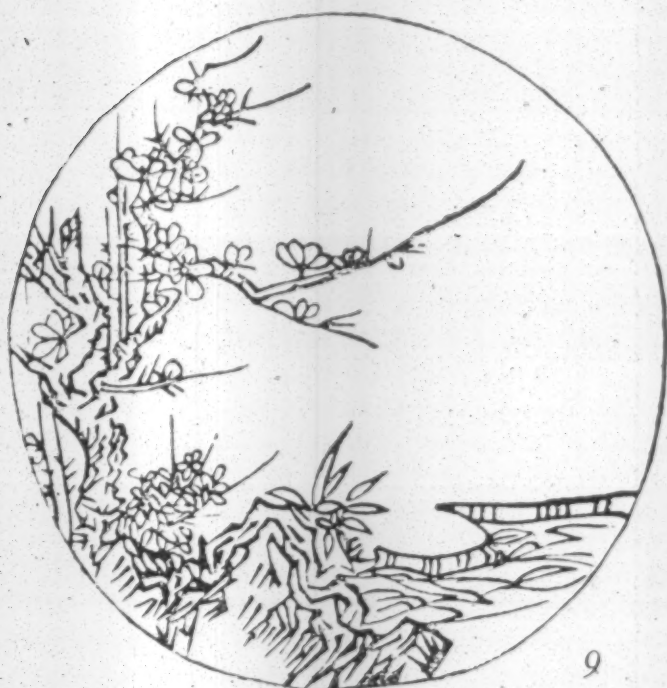


negation of any kind of duality, or even unity. It represents (if it can be said to be a representation at all) unconditioned selflessness, formlessness, the great death the self must die to come to its true self. (We may note that the terms Ueda uses to interpret the text reflect the language of other Kyoto School philosophers like Nishida and Hisamatsu Shinichi, as well as

traditional Zen phrases like "the great death" spoken of by Hakuin.) In this absolute nothingness, a great reversal can occur that is expressed sometimes as "die and become" or as "death and resurrection." But this selflessness may also be expressed by a simple everyday action, such as a deep bow of greeting.

Number 9 depicts a tree blossoming by a river. The attached verse reads in part: "Flowers blossom of themselves, the water flows of itself." Is this a picture of a landscape? No, Ueda suggests, not even a metaphoric landscape representing a state of mind. Rather, this blossoming tree on a river is nothing other than the mode of being of the self. This flowering and flowing of themselves embody the selflessness of the true self in a manner that does not objectify. And from this embodiment of selflessness in nature the final picture emerges.

In number 10 an old man and a young man meet and greet each other on the road. It is here that Ueda's unique interpretation is most clearly discernible. Consider for example the interpretation of another scholar,⁴ who writes, "In the tenth [picture], the figure of the man at the center is an integration of old man and young boy. It means that a deep oneness exists inside everybody in the picture so that distinction between old and young, man and woman, becomes vague." In contrast, Ueda suggests that this picture signifies the "realm between" the two, who are really just the selfless unfolding of the one. Ueda places the emphasis not on oneness but on the "between" which, to my mind, undercuts separateness and strict duality yet recognizes difference. I will return to this theme later. Ueda diverges from the traditional verses and imagines, in line with the gesture of greeting depicted in the picture, a brief dialogue between the two: The old man asks, perhaps, "What's your name?" Or: "Where are you from?" "Have you eaten?" These are simple questions that, as we know from traditional Zen *mondo*, can awaken one to the the question of one's true self. In reading this picture as a dialogue, Ueda implies that it is the full articulation of the true self -- "articulation" in the double sense of the action of jointing or interrelating, and of expressing verbally.



9

The final three pictures, then, move from nothing to selfless nature to the interpersonal realm of awakening. But where in these three pictures is the true self depicted, Ueda asks? Is the blossoming tree a picture of the true self? The empty circle? The old man, or the boy? None of these depicts the true self. Rather, the true self takes place in the movement from itself back to itself. The selfless journey depicted in the series as a whole reveals an open, giving self, as opposed to a closed, substantialized self. The talk of the "true self" indicates the ethical dimension of a "self" that is not a fixed entity caught in the three prisons (or three traditional "poisons") of blindness with respect to oneself, hate of others, and the greed to possess. We may note that the notion of the true self is implied even in early Indian Buddhism, and complements the doctrine of anatman or no-self.⁵

HOW IS LANGUAGE IMPLICATED in Ueda's interpretation of these three pictures? The first "depicted" absolute silence; the second used the words "flowers blossom of themselves" to express reality; and the third involved a dialogue occurring between two people. Ueda suggests that these three expressions correspond to the three dimensions of Zen practice: silent *zazen*, *samu* or work where one learns to listen, and *sanzen* (*dokusan* or interview

with the teacher) where one learns to speak between two choices -- be silent! say it! Ueda goes further, however, to claim that awakening, the event of breakthrough, is itself a language event.

We can discern the radical character of this claim if we recall a widely accepted premise of current Western philosophy and a widespread view of Zen. Again, despite evidence from a rich tradition of Zen literature, a common-place stereotype of Zen has it that words are a hindrance to awakening and that the awakened self is ineffable, beyond words. Western philosophy, on the other hand, proclaims that every reality we grasp is a reality already interpreted by language and that all meaningful experience of the world is, directly or indirectly, linguistic experience. Contrary to the stereotype of Zen, Ueda notes that language is two-edged. It not only binds us and inhibits new experiences (leaving us in "the prison house of language," to use a popular phrase from Nietzsche); it can also open a world to us, or make something present for the first time. How then can language fulfill its creative task without turning into a mere cage? That is, how can we be released from the danger of language so that language speaks through us creatively, openly, opening the world? Through a movement from language back to language, Ueda suggests. In Zen the question becomes more pointed: is an extreme kind of movement possible, taking us entirely out of the world of



10

language and from that point, creating a world anew, taking us back into language?

Ueda answers with a resounding YES. One must break through language to silence, and then this silence must be broken through to become language anew. This answer contrasts with the premise of most current western philosophy in that it affirms an "other" to language i.e., silence, that co-constitutes language. "Silence" here names much more than a lull between words; it is the realm utterly without words and concepts, but as such a possibility only for humans who have (or are had by) language. This notion of no language without silence, no silence without language, even goes beyond the western philosopher who has most influenced Ueda here: Heidegger, whose term *Wortereignis* inspired Ueda's "language event." While for Heidegger we live in language as the "house of Being," for Ueda we must leave this "house" (and enter into Buddhist homelessness), and only then return to it, i.e., let it be reconstructed.

UEDA SPEAKS OF AWAKENING as a language event and thereby implies that it is the event, the coming about or coming into its own (*ereignen*), of language. His interpretation, therefore, is not confined to the role of language in Zen experience; it is meant to elucidate the place of language in all experience from a Zen perspective. This is especially clear in examples Ueda chooses from outside the Zen tradition. The well-known epitaph of the German poet Rainer-Maria Rilke, for example, reads (in English translation):

*Rose, oh pure contradiction,
desire to be the sleep of no one
under so many eyelids*

Ueda focuses on the exclamation "oh." This "oh" is not a word that refers to any object, nor does it really express anything, not even the pure presence of things as they are. Rather it evokes an experience, calls the experience forth into language, and then itself fades into the background, hardly noticed among the descriptive phrases of the verse. When uttered, the

"oh" takes away words, then gives them back, robbing me, as it were, of my being a rational, linguistic being . . . and then giving me back to the world. Fully exclaimed, it takes my breath away, leaving an empty space ready to be filled again. As pure experience, this "oh" is a rose bud that blossoms into a perceiving subject, an "I," and an object perceived, a rose. The "oh" articulates the experience that comes to be expressed in the entire epitaph of Rilke.

The implication that poetry is most expressive of the essence of language, especially non-objectifying language, follows from Heidegger's later works and is subject to the same criticisms. Is this not an idealization of language that shears it of historical context and of ideological manipulation, whether intended or not? What explanation is there for the origin of language that does not create but rather binds or blinds? Although these critical questions would require a longer discussion than can be presented here, they would have to be addressed by Ueda's philosophy for a sufficient account of language. In particular, one would need to examine evidence that the event (advent) of language is rooted in the experience of silence.

AT THE BEGINNING OF this article I mentioned that Ueda has made a significant contribution to an area of current debate besides the "prison house of language." Ueda's interpretations do not explicitly address this second problem-area, but it is not difficult to make the link. I am referring to the problem of "the other," as it is called in academic philosophy and literary criticism. Whatever is different from "us," not the same as "me," whether in the socio-political or personal realm, whether the other person, the other sex, or another political or economic system -- each of these in its own context counts as "other." Much of modern philosophy since Descartes acted as a repression of the other. To be radically other was considered to be separate, estranged, even hostile, so that philosophical systems sought to overcome division and its concomitant duplicity. The goal was unity and integration, which usually meant the subsumption of the other into the self, oneself, one's side. This trend reached its apex in German idealism, but the

identity of truth with one's own world was latent also in ideological systems that rejected whatever was radically different, and thus implicitly privileged the self. The analysis of this trend, undertaken by contemporary (postmodern) critics, has provoked a confrontation with modern culture and history and its contention with what is different. These critics exhort us to expose the repression (or "abjection," in Julia Kristeva's words) of the other and to recognize and leave the other as something/someone radically different.⁶

How does it stand with Zen? In popular understanding, Zen and Buddhism are often depicted as a type of monism, a search for fundamental unity, identity with all things, for the insight that there is nothing outside the self. There is, to be sure, the *kikan* group of koans, in Hakuin's system of koan practice, which test insight of differentiation, but the differentiation is seen as interlockings within a unity. So is Zen just another cover-up of fundamental differences? (I recall Abe Masao's recollection of his encounters with Hisamatsu Shinichi, his Zen teacher: there came a time in Abe's practice when he could embrace all things *except* his teacher, who stood (or sat) before him like an impenetrable block.)

Interpreting the encounter of the two people in the last of the ten oxherding pictures, Ueda writes that both the self and the other are born out of the experience of losing oneself, out of the practice of selflessness. "Split open by absolute nothingness the self spreads out and unfolds itself selflessly into the between where the other in its otherness belongs to the selflessness of the self."⁷ What does this mean? The message is that to allow another to be fully other, to be himself or herself, one must become selfless. The other is the selflessness of the self. Self and other appear, as in the dialogue imagined in the picture, in a reciprocal relationship of selflessness and autonomy (*Selbstlosigkeit* and *Selbständigkeit*, Ueda writes in German). In seeing the self as a relationship, Ueda resonates with some contemporary feminist perspectives. Perhaps in difference to them, however, his view of the self is even more desubstantialized when he writes that one "recognizes selflessly *one's other self* in the encounter with an other."⁸ Self and other are neither two nor one.

Ueda again uses a remarkable example outside the Zen tradition to illustrate his point. Japanese *renku* or linked verse is the mother of the better known *haiku*, which was originally taken from the opening verse (*hokku*) of a series of thirty-six (more or less) verses.⁹ In *renku* several poets take turns composing verses, one at a time. To give you a hint, here are the first five verses of a sequence translated by Ueda Makoto (not to be confused with Ueda Shizuteru):

*A cloud, trying to enwrap
the moonbeams, momentarily
fails - a winter shower.*

*Someone walks on icy patches
making lightning in the water.*

*The New Year's hunter,
on his back a quiver adorned
with ferns.*

*The northern gate is open
and the beginning of
springtime.*

*Over a fan
hat brushes away the horse
dung, a hazy breeze.¹⁰*

Notice that themes (and even seasons) shift from one verse to the next, and that a play of the imagination can establish a link or connective scene between any two verses while each verse stands on its own. With the first two verses, for example, we might imagine a figure walking on ice patches that reflect the moon, giving a glint of light in the light snow shower. Between the second and third verses, we can imagine that the figure, no longer in a winter shower, is a hunter, his bow strung and ready for its prey.

UEDA (THE PHILOSOPHER, NOT the translator) notes that in writing *renku* each of the three or four poets in his turn is challenged to 1) understand all the verses composed up to then, 2) find a link between the two immediately preceding verses, and

3) write an autonomous verse that creates a new world between it and the verse before it. It is as if one poet challenges the next in line: "Can you reinterpret my verse so that you can escape my world and disclose a new world of your own? If you are not able to do so, you will remain only a part of my world; you will not be yourself." "On the other hand," Ueda writes, "this means that the [challenging] poet quite selflessly places his verse at the disposal of the [next] poet, allowing him any interpretation he would give it . . . He is prepared to accept any interpretation, even the most surprising, in the hope that in an unfamiliar reading he will discover himself anew. . . both correspondence and autonomous creation are essential" in composing linked verse.¹¹

Although Ueda cites linked verse to illustrate a point slightly different from the problem of the other, we may draw upon his interpretation and call *renku* the poetry of alterity, to use the expression current in the postmodern analysis of the other. *Renku* depends upon the interplay of autonomy and selflessness, and grants full space (empty space!) for the emergence and self-expression of the other. For some critics this interpretation may rest upon too utopian a view, not sufficiently historical and cognizant of ideological manipulation. For others it may depend too heavily on Feuerbach's (and later Buber's) model of the "I-Thou" relation and Buber's (and later Heidegger's) "between" -- notions still entrenched in a philosophy of reconciliation with and inclusion, if not absorption, of the other. This aspect of Ueda's philosophy remains to be explored. His contributions to discussions of Zen, language, and alterity, however, already deserve our close attention. ■

NOTES:

1 See, for example, Hee-Jin Kim, "The Reason of Words and Letters: Dogen and Koan Language," in *Dogen Studies*, ed. Wm LaFleur (Kuroda Institute Studies in East Asian Buddhism, no. 2), Honolulu: University of Hawaii Press, 1985, pp. 54-82.

2 The most detailed studies are "Zen to kotoba" (Zen and Language) and "Taiwa to Zen mondo" (Dialogue and Zen mondo), both in Ueda's book, *Zen bukkyo* (Tokyo: Chikuma shobo, 1973). Many of the themes are repeated in "Emptiness and Fullness: Sunyata in Mahayana Buddhism," tr. James W. Heisig and Frederick Greiner, *Eastern Buddhist* XV, 1 (Spring 1982), pp. 10-22; and

"Ascent and Descent: Zen Buddhism in Comparison with Meister Eckhart," tr. Ian Astley and James W. Heisig, *Eastern Buddhist* XVI, 1 (Spring 1983) pp. 58-64 and XVI, 2 (Autumn 1983) pp. 72-91.

3 *J"gy"zu: jiko no genshagaku* (The Ten Oxherding Pictures: a phenomenology of self (Tokyo: Chikuma shobo, 1982). D.T. Suzuki gives a brief account of the different versions in his *Manual of Zen Buddhism* (New York: Grove Press, 1960), pp. 127-144.

4 Kawai Hayao, "Commentary" to *Sagashite goran kimi no ushi/Search for Your Own Bull*, by Ma Satyam Savita (Kyoto: Institute for Zen Studies, Hanazono College, 1987), n.p.

5 See Hajime Nakamura, "Background," in Heinrich Dumoulin & John Maraldo, ed., *Buddhism in the Modern World* (New York: Macmillan, 1976), pp. 11-12.

6 See Mark C. Taylor's excellent discussion of these critics in book *Altarity* (University of Chicago Press, 1987).

7 "Emptiness and Fullness," p. 34.

8 "The Zen Buddhist Experience of the Truly Beautiful," translated by John C. Maraldo, in *The Eastern Buddhist* XXII, 1 (Spring 1989), p. 2.

9 The Buddhist background of *renku* poetry is explored by Gary L. Ebersole in his article, "The Buddhist Ritual Use of Linked Verse Medieval Japan," *The Eastern Buddhist* XVI, 2 (Autumn 1983), pp. 50-71.

10 Makoto Ueda, *Matsuo Basho* (New York: Kodansha, 1982), pp. 86-87.

11 "The Zen Buddhist Experience of the Truly Beautiful," pp. 29-30.

Dr. John C. Maraldo, a long-time friend of The Kuroda Institute, is an Associate Professor of History at the University of North Florida.

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 BOOK REVIEW



Passionate Journey: The Spiritual Autobiography of Satomi Myodo Translated and annotated by Sallie B. King (Boston, Shambhala, 1987; 211 pages)

Reviewed by Lynne Mui Farr

AS BOTH ITS TITLES suggest, Satomi Myodo's autobiography is an odyssey, and, like every odyssey, it contains specific elements. The protagonist finds him- or herself in a discontented though powerless state, yet senses there's something "out there" to be found, conquered, or proven, which will somehow bring life into balance. Rebelling against the prevailing social order, the protagonist leaves home to find "it" but must first be tested by a descent into darkness, and/or straggling off toward various mirages, before creeping, crawling, and finally clawing his or her way into the light of truth. The light confers freedom and power. It's up to the protagonist to cast even these aside before returning "home" as a classic hero or heroine.

Odysseus overcomes all obstacles and makes it home. So does Dorothy in "The Wizard of Oz." The Sufi "Conference of the Birds" tells a similar story and in Zen tradition we have Kakuan's "Ten Bulls." What makes Satomi Myodo's journey unique is that she lived it. This is no parable, edited for suitability. When she tells it, it's simply her life the way it was, with all its human frailty. As she says, "I tried a lot of absurd things."

Born in 1896, in Hokkaido, Japan, the author cites the hypocrisy of high school morals and ethics lectures as the seed of her dissatisfaction. Leaving home, and moving to Tokyo to study literature and writing, she

acts out her rebellion by having an affair. She becomes (guess what?) pregnant, and has to return to her parents in disgrace.

Thus begins her descent into Hell and also her first epiphany in which she experiences her father's unequivocal love. This love, which she calls "sincerity" is immediately understood by her as something that can save all sentient beings. He also presents her with a lifelong principle as he points to an insect trying to crawl to the top of a weed. When it falls to the ground, it tries again.

Satomi Myodo always tries again. Through her "failures" as a daughter, wife, and mother, her "triumphs" as an actress and eventually as a Shinto shamaness, through humiliation, madness, and self-scourging, she cuts herself no slack, going beyond loss, beyond gain, pushing aside what she calls "a fool's freedom," doubting even her most profound experiences. It will not be giving anything away to say that it takes her sixty years of trial and error, and much mystical adventuring, before she meets with Yasutani Roshi and finds her way "back to the door of her home," since she tells us this on the first page of her story.

What she doesn't tell is much about the times in which she lived. In Part Two of the book, her translator, Sallie B. King, fills in the blanks with a commentary on the political, social, and religious upheaval that existed in Japan from the turn of the twentieth century, through World War II and its aftermath. Ms. King describes the ultrapatriarchal nature of Japanese society as it was during most of Satomi Myodo's life and uses this setting to explain her subject's often willful, sometimes cruel, behavior.

Satomi Myodo's own words, as might be expected, transcend male and female, cause and effect. In her Bodhisattva way, she allows her own display of the shortcomings and blind spots of human nature to glare at us throughout her story. Though Ms. King tells us she never formally taught, she teaches. With her unvarnished tale, she expresses the "sincerity" she always had, yet sought for all her life, and takes her place in literature, and in Zen, as a classic heroine. ■

Lynne Mui Farr is a freelance writer living in Los Angeles.

Reflections on the Life of Satomi-san

by Sallie B. King

The book *Passionate Journey* is the autobiography of Satomi Myodo, a contemporary Japanese woman with a dramatic and touching life story. She is of special interest to readers of *The Ten Directions* as the student, and ultimately the close associate, of Yasutani Roshi, of whom Maezumi Roshi is a successor. *Passionate Journey* reads like a novel in which these happy chapters of her association with Yasutani Roshi emerge as the culmination of a long and at times excruciating search through darkness and confusion. The wonderful thing about her story is that it succeeds somehow in conveying both the utter foreignness (to an American Buddhist) of Japanese Buddhism while simultaneously drawing us into her ups and downs in such a way that the reader, and perhaps especially the female reader, not only understands and sympathizes with her but can very much identify with her. I certainly felt tremendous affection for Satomi as I worked with her story.

I began the study of Satomi-san's life through a set of fortuitous -- or as Satomi would say, karmic -- circumstances. As a professor of Buddhist

Studies, I had frequently lectured to my classes on the subject of Buddhist egalitarianism on the basis of my knowledge of the doctrine of emptiness (there is no "male" or "female") and, especially, the concept of Buddha nature. After all, if "all sentient beings possess the Buddha nature," women should clearly be in good shape. After several years of feminist scholarship seeping into my mind from another direction, a thought finally crept into consciousness which stunned me: If Buddhism is so egalitarian, WHERE ARE ALL THE WOMEN?

Thus began a search to find some interesting Buddhist women. At that time I was regularly attending evening sittings at Toni Packer's home in Buffalo (she was at that time Roshi Philip Kapleau's most prominent student; he, of course, was a student of Yasutani Roshi). My husband noticed a copy of an interesting journal lying on the coffee table, titled: *Kahawai: Journal of Women and Zen*. This marvelous journal was put out by students of Roshi Robert Aitken (student of Yamada Roshi, a successor of Yasutani Roshi) at the Diamond Sangha in Hawaii. I wrote to the editors of *Kahawai* to ask if they had any information on notable female Asian Buddhists and

received in reply a letter stating that they had in fact several pieces and were looking for translators and scholars to work with it! I chose Satomi's as the most interesting story.

I have had quite a few people remark to me that they feel Satomi is a wonderful role model for women. This surprised me at first; I had not thought of her in this way, and much of her behavior is anything but the kind that one would wish to see emulated. Satomi is deeply alienated from the sexist norms of her society and as a consequence engages in behavior which is at times rebellious, self-destructive, or downright foolish. From all this behavior, naturally/karmically, suffering comes to her, sometimes of the very profoundest kind. Yet despite her confusion, her recurrent disillusionment with one path after another, and the severe blows she received in the course of her deeply sincere and yet deeply confused behavior, she manages somehow to keep going. Blow after blow, she picks herself up, rallies herself and carries on. When doors close firmly in her face, she says 'well, there was no karmic connection there' and searches for another way.

It is this combination of innocence and determination in Satomi, I think,

BOOK REVIEW

that makes one keep rooting for her from beginning to end, forgiving her faults and delighting in her small victories. This, too, is why she is a sort of role model: she is human-sized. She's like us; she makes a mess of things. But in the very midst of her mistakes and confusion she hangs on to the thread of hope embodied in Buddhism. This is an active hope, not a passive waiting; it is a hope which exists in the form of a determination to improve herself -- despite her deep and repeated disappointments in herself -- a hope which consists in continuing on the path, wherever she, in her confused way, can manage to take herself, a carrying-on with the search no matter what. If ever there was a unity of ignorance and enlightenment, it is Satomi. Sincerity shines out from her most obvious mistakes. In the midst of her wrong turns and dead ends, she is seeking, she is treading the Path; her Buddha nature is revealing itself in its struggle to emerge.

Satomi ultimately succeeds in her search, I think, because of two things: her own spirit and tenacity, which is reinforced by teachings of universal Buddha nature; and the support and guidance of others, among whom the most important is Yasutani Roshi. It is significant, I think, that all the people who helped Satomi in an important way were either Buddhist or had a Buddhist background. Even Satomi's Shinto teacher, who trained her to be a *miko* (shamaness), was a former Buddhist monk. These people, and two other teachers, casually refer to Buddhist teachings of the Buddha nature type to explain why they took great care to teach her -- "an old woman," as she puts it, "ignored by all." All her teachers believe that Buddhahood is available to all, male or female, despite the present level of confusion, if the seeker just stays with Buddhist practice. Satomi's life shows the kind of concrete effect on a real human life such an optimistic teaching can have. Though many Ameri-

can Buddhists, including myself, tend to downplay the role of faith in Buddhism, Satomi's life demonstrates the essential role that faith does play in Buddhism. Satomi has deep faith, not creedal faith of course, but faith in the form of a belief that her desire for enlightenment is valid and will, sooner or later, be confirmed. This faith is a combination of hope and trust. Without such a force behind her seeking, I very much doubt that Satomi could have carried on through all the disappointments and suffering she endured before making her way to experiential confirmation of the validity of her hope.

One important teacher in Satomi's life is her Dharma friend, Hayakawa-san. Hayakawa-san, like Satomi, is an older woman and an actively seeking lay Buddhist. Following Japanese custom, Satomi calls Hayakawa "elder sister;" this is entirely appropriate for a woman who in fact does behave as an elder sister in a sororal sense and as an elder sister in the Dharma. From the time



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they become friends, Hayakawa-san has already engaged for many years in serious Buddhist practice and has gained a degree of personal insight. She thus not only helps Satomi in such practical and crucial ways as introducing her to teachers and study groups, encouraging Satomi to attend one Buddhist event after another, finding her jobs which leave her plenty of time to practice Buddhism, etc., she also functions very effectively as an informal "big sisterly" teacher. She calls Satomi back to Earth when she is on the verge of prematurely setting herself up in a leadership position. In Zen masterly fashion, she effortlessly pokes holes in Satomi's half-understandings of Buddhism, referring her to their mutual teacher for further clarification. The interaction between Satomi and Hayakawa is a wonderful blend of affection, encouragement and challenge, and I do think it is a model of a very desirable kind of Buddhist friendship.

While in Japan researching Satomi's story, I traveled to Satomi's hometown in Hokkaido, the northernmost major island of Japan, where I met Igarashi-san, a long-time friend of Satomi's. He and Satomi were live-in disciples of Yasutani Roshi's at the same time. They met originally when they were both studying Buddhism at a temple in Sapporo, Hokkaido and then were surprised to meet again at Yasutani's Taiheiji Temple. They were friends for some 30 years.

Igarashi-san reports that when he first went to Taiheiji, Satomi had already had *kensho* and was working on subsequent koans. She was always, he says, smiling, calm and quiet (what a difference from the storms of her early life!). In addition to her Zen work, she also was quite a capable healer, a skill she had cultivated while working as a *miko* in her Hokkaido hometown. She was skilled in *shiatsu* (acupressure) and possessed *nenriki* (power of the

spirit, developed by religious practice), which she used for healing purposes. While at Yasutani's, Satomi and Igarashi sometimes played at healing with dying plants "just for fun" and sometimes worked seriously to heal each other, or even the Roshi himself.

Satomi ultimately finished the koans and kept working on her own. Though she had "the attitude to save others," out of her deep gratitude and respect for Roshi, she did not want to teach but always referred others to Roshi. She wanted, it seems, not to stand out herself in any way, but to stand in Roshi's shadow and help him in whatever ways she could. Philip Kapleau reports of his first sesshin with Yasutani Roshi: "What a charming twist: the *godo* [the person in charge of the *zendo*] is a 68-year-old grandmother, the cook and leader of the chanting a 65-year-old nun [Satomi], between them they manage the entire sesshin! Each



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sits like a Buddha and acts like one -- gentle, compassionate, and thoroughly aware." Clearly Yasutani Roshi's temple was anything but a stronghold of "macho Zen"!

Another person with memories of Satomi is Shimomura Mitsuko, the daughter of Yamada Koun Roshi (in Kamakura, a successor of Yasutani Roshi), an author and well-known journalist with the Asahi Shimbun newspaper. She too reports being impressed by Satomi while living one week per month at Taiheiji, Yasutani Roshi's temple/home. She mentions reading the autobiography translated in *Passionate Journey* and how much it impressed her. She simply didn't know other stories of Japanese women in which the women were willing to reveal their inner lives; but Satomi did. This, combined with the example of Satomi's presence, helped her in her own self-understanding as she was approaching adulthood.

All who saw Satomi in action were amazed by her efficiency. Roshi Robert Aitken expands on the role she played in assisting Yasutani Roshi at a sesshin he attended. "Satomi San served as Ino [leader of chanting] for this sesshin, and also as Tenzo [cook]. In her capacity of Ino, she would drop everything in the kitchen and come in to lead our sutras. I particularly remember how she would slip up here and there and giggle at her mistakes like a little girl. However, there was never any slip-up in

the kitchen. This was a tiny room in the main house with one gas ring and a charcoal fire. She cooked all three meals by herself with these meagre facilities -- this would include three or four dishes for the main meal at noon -- and then direct setting up for us in the dojo with two or three helpers so that we would scarcely hear a thing, and on signal we would turn around and face into the room to find our meals spread before us."

Kamala Standall, a student of Roshi Robert Aitken, adds that Satomi also "drew from a well and heated by fire the bath water for every participant during the entire sesshin." She comments on Satomi's "phantom-like efficiency"

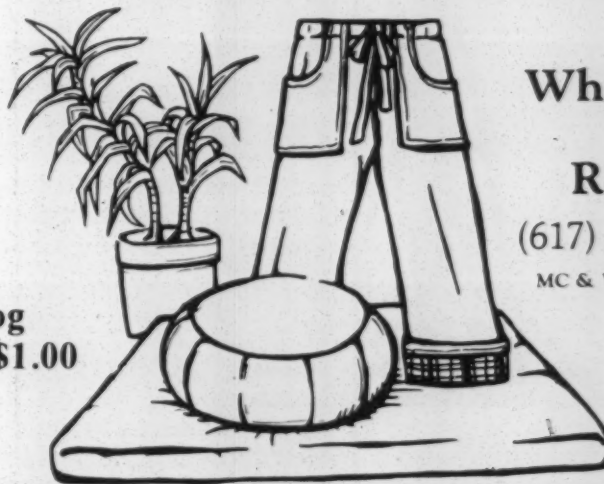
and recalls, "Wherever she was, she was having a good time, yet at sesshin or in situations involving strategy, she displayed an uncommon talent for taking care of matters at hand down to the tiniest detail without missing a step." Roshi Aitken agrees, "She was devoted to Yasutani Roshi and worked hard to make it possible for him to maintain his rigorous schedule of writing, teaching and travel. . . He would not have been able to teach and to write so prolifically if she had not been such a faithful attendant over the years."

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details in the midst of the demands of a sesshin, Satomi is also universally remembered for her joyous spirit and its expression in her smile. Kamala Standall recalls, "Although she was 65 at the time, she seemed like a young girl. She was quick, intelligent, and full of fun. Frequently she would make some joke and raise her hand to her lips to hide a giggle in the classic feminine Japanese manner." Roshi Aitken writes, "The giggles which we noticed occasionally during her leadership of the sutras became infectious laughter when the constraints were gone, laughter that was always directed at herself." Shimomura Mitsuko says, "She didn't speak at all, very quiet woman, very modest, tender, gentle. She was always in the temple kitchen doing all kinds of work, without speaking at all, smiling, beautiful smile."

I can't help recalling the passage in the autobiography in which Satomi, saddled with an angry and impossible to please mis-

tress, but not beaten in spirit, tries one method after another to resolve her dilemma, and finally consciously takes up smiling as a spiritual discipline. She finds that armed with her "sharp sword of a smile" she is able to cut through all difficulties. "Indeed," she wrote, "there was no enemy, within or without, that could defeat a smile." (Page 45) Evidently the smile which she adopted as a spiritual discipline became an expression of her true nature and stayed with her throughout her life.

Roshi Aitken closes his remembrance by writing, "Looking back, I remember Satomi San best by her merry eyes and beaming face. Her lightness and her devotion to the Dharma and to Yasutani Roshi were wonderful teachings . . . She is an important matriarch in my lineage." It is wonderful to think of Satomi-san as a matriarch in a Zen lineage being transmitted to this country. Here are a couple of other final images of

Satomi with which I will close. Igarashi-san thinks of her as a Ryokan. Ryokan was an accomplished and eccentric Zen master, calligrapher and poet; simple, plain, loving and very much beloved, expressing his Buddha nature in play with the village children. In Ryokan and in Satomi we see plainness and joy as an expression of the Dharma. Shimomura Mitsuko refers to Satomi always as "a Kannon," the embodiment of wise compassion, a female Buddha. I am moved when I reflect that despite the confusion and misery that dominated most of Satomi-san's life, thanks to her tenacious practice of Buddhism, she was able to live the latter part of her life in such a way that she emanated a teaching of joy.

Let no one ever say that Buddhism is pessimistic! ■

NOTES:

1. Roshi Philip Kapleau, *The Three Pillars of Zen*, revised and expanded edition. New York, Anchor, 1980, p. 23.
2. Private correspondence, September 1983. Subsequent quotations from Roshi Aitken are taken from the same correspondence.
3. *Kahawai*, 2(1) Winter 1980, p. 7.
4. Ibid.
5. Ibid.
6. *Kahawai*, 2(1) Winter 1980, p. 8.



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Dr. Sallie B. King is an Associate Professor, who teaches Buddhism in the Philosophy Department at Southern Illinois University. Her study on Buddha Nature was recently published by SUNY Press.

SANGHA

Daido Sensei Ascends the Mountain

by Roxy Keien
Newberry

By dusk on Friday, October 13th, close to one hundred guests had gathered at Zen Mountain Monastery in Mt. Tremper, New York to witness John Daido Looi Sensei's installation as the new abbot of Doshinji (The Way of Truth Temple).

On Friday evening, Hakuyu Taizan Maezumi, Roshi descended his position as Doshinji's first abbot. As Roshi began exiting the zendo, Daido Sensei offered him a bouquet of flowers. Roshi quietly accepted them and then, in the midst of everyone's applause, he gave the flowers back to Daido Sensei.

Three hundred people had gathered by Saturday morning, October 14th. Honored guests included Zen teachers from across the country, attendants of Venerable Bardor Tulku Rinpoche, Hashimoto Roshi, Shunyu Kuroda Roshi and Junyu Kuroda Roshi (brothers of Maezumi Roshi), and Father Kilian, Chaplain at the Attica Correctional Facility.

The Ascending the Mountain Ceremony began at 10:00 A.M. at the Doshinji parsonage with a service dedicated to the Maezumi and Kuroda families. Daido Sensei, tall ceremonial staff and fly whisk in hand, proceeded to the main gate where he was met by teachers and monks of the White Plum lineage and visiting Japanese priests.

The procession continued through several halls and altars, with Sensei offering incense and a poem at each.

Returning to the Ceremonial Hall, Daido Sensei donned the robe of transmission and listened as Hashimoto Roshi, representing both the head of the Soto School in Japan and the Abbot of Sojiji, read Sensei's certificate of appointment as Abbot of Tenzokan (Mountain of Heavenly Light) Doshinji.

Then began a spirited ceremony of Dharma combat with the new abbot. Twenty students came forward, one by one, often expressing the affection and appreciation the sangha holds for their teacher. One student asked,

"Please reveal this mountain of heavenly light?" to which Sensei replied, "Keep coming..."

A large banquet lunch was served to the two hundred and fifty guests that remained after the ceremony. And later, the sangha surprised Sensei with a gift of a 25-year-old-restored canvas canoe, a replica of the one he used as a wildlife photographer.

With light mist falling, the weekend's events came to a close -- all of it an affirmation of the teaching taking place on this mountain of heavenly light. ■

Roxy Keien Newberry is Assistant Editor of Mountain Record, the journal of Zen Mountain Monastery.

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SANGHA

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SANGHA

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The Sangha would like to acknowledge the following important events in the lives of Zen Center members and friends.

SHIHO (Receiving Dharma transmission)

Peter Muryo Matthiessen
from Bernard Tetsugen
Glassman, Sensei, Oct '89

SHINSANSHIKI
(Installation as Abbot)

John Daido Looi, Sensei
Zen Mountain Monastery,
Oct '89

TOKUDO (Receiving monk
ordination)

Robert Kaimei Marrero,
Nov '89

JUKAI (Receiving the 16
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